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ABSTRACT

An introduction to the Quinmester Visual Arts Education Curriculum, of which this is one course of study, can be found in SO 007 721. Serigraphy, the process of silk screening, involves a variety of techniques for the student to use as a medium of expression. Use of stencil, tusche, film, and the construction of equipment are included in this beginning course of study. Principal sections of the guide are course objectives; content in terms of equipment, manipulation of materials, and display of finished prints; resources for teachers and students; and suggestions to teachers about successful use of materials. (JH)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

SP 007 722

SERIGRAPHS (Tentative Course Outline)

6693.05
6671.10
6672.10

Art Education

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

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(Tentative Course Outline)

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ART EDUCATION

Written by: Richard Romeo

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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I. COURSE TITLE

SERIGRAPHS

II. COURSE NUMBERS

6693.05
6671.10
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III. COURSE DESCRIPTION

An introduction to the process of silk screening, offering opportunities in the exploration of a personal interpretation through a graphic media. The student uses a wide variety of techniques including stencil, tusche and film and is involved in the construction of equipment. Composition and design is emphasized.

IV. RATIONALE

Serigraphs is a graphic medium which affords the student an opportunity to express himself through the visual world of design elements.

Serigraphs will introduce the student to the process of silk screening through research and studio experience. The various techniques and materials will encourage creative exploration in silk screen. The student may spend considerable time exploring a specific area in silk screen, or experience all of the techniques.

V. COURSE ENROLLMENT GUIDELINES

A. An elective course

B. Grades 7 - 12

C. No prerequisite for taking the course

VI. COURSE OF STUDY OBJECTIVES

A. Competencies expected of the student

Upon completion of this course the student will be able to:

1. Demonstrate an insight into the varied uses of the silk screen process.

2. Show the ability to handle and care for equipment and materials necessary to course operation.

3. Express himself through a graphic medium.

4. Discuss the origin and evolution of the silk screen process.

5. Graphically demonstrate a knowledge of the elements and principles of design.

6. Actively participate in individual and group critiques.

B. The conditions under which competencies will be demonstrated.

1. Field trips

2. Demonstrations

3. Studio work

4. Discussions

5. Critiques

C. A description of acceptable performance through fulfillment of instructor's requirements

1. Participation in field trips

2. Construction of the frame

3. Stretching of the silk

4. Mixing of the inks

5. Utilizing equipment for appropriate situations

6. Producing a well designed silk screen print

7. Participating in group discussions

8. Matting and displaying the print

9. Intelligent verbalization of silk screen terminology

VII. COURSE CONTENT

A. Brief introduction to the origin and evolution of silk screening

B. Field trips. Purpose of field trips is to acquaint the student with the varied processes of screen printing, enabling him to see a purpose for this particular method of reproduction.

C. Presentation of the materials and equipment needed for the serigraph process.

1. Equipping the studio (general)

a. Frame

b. Silk screen inks

c. Squeegee

d. Stencil knife (Exacto knife)

e. Stock

f. Rags

g. Silk (or applicable fabric)

h. Hammer

i. Screwdriver

j. Staple gun (heavy duty)

k. Saw

l. Lettering brushes

m. Sandpaper

n. Squares

o. Masking tape and paper tape

p. Transparent tracing paper

q. Solvents

(1) Water
(2) Mineral Spirits or kerosene
(3) Lacquer thinner
(4) Turpentine
(5) Alcohol

r. Push pin hinges

s. Blockout fluid

t. Drying rack

(1) Clothesline
(2) Frame
(3) Pole

u. Newspaper

2. Constructing the frame

a. Sandpaper

b. Nails

c. Screws

d. Wood

(1) Pine
(2) Redwood
(3) Spruce
(4) Cedar
(5) Fir
(6) Plywood (for base)

e. Corner braces

f. Pin hinges

g. Brads

h. Shellac

i. Staples

3. Selecting the screen

   a. Silk

   b. Nylon

   c. Wire mesh

   d. Taffeta

   e. Swiss organdy

   f. Bolting cloth

4. Creating the stencil

   a. Paper

   b. Pro film

   c. Glue

   d. Gum arabic

   e. Tusche

   f. Art maskoid

   g. Plastic emultion paint

   h. Pencils

      (1) Asphaltium pencil
      (2) Litho crayon pencil
      (3) Litho grease pencil

5. Creating the colors

   a. Oil base inks

   b. Water base inks

   c. Day glow inks

   d. Textile inks

   e. Metallic inks

6. Printing stock

a. Wood

b. Paper

c. Glass

d. Plastic

e. Textiles

f. Cardboard

g. Leather

h. Felt

i. Rubber

j. Oilcloth

k. Metal

D. Demonstrations

1. Constructing a frame for silk screening

2. Stretching the silk

3. Mixing colors

4. Stencil making

a. Paper

b. Film

c. Glue

(1) Positive method
(2) Negative method

d. Gum arabic

e. Polyvinyl acetate

f. Acrylic emulsion (paint)

g. Paraffin

h. Tusche

i. Pencils

(1) Asphaltium pencil
(2) Litho crayon pencil
(3) Litho grease pencil

j. Art maskoid

k. Asphaltium

l. Lacquer

(1) Oil lacquer
(2) Cellulose lacquer

m. Photographic

(1) Direct screens
(2) Transfer type screens

5. Registering prints

6. Printing

7. Cleaning the screen

8. Maintaining the equipment

9. Matting

10. Editioning the finished print

E. Studio work

Student applies knowledge acquired from demonstrations, text-book and field trips commencing with the making of his own silk screen frame and squeegee.

Before a student starts creating a stencil he should be made aware of the following:

1. Differences between good and poor design.

2. Sources for inspiring image creation.

3. Stencil techniques capable of expressing a particular feeling or concept.

It is suggested that student first experiments with paper stencils and water soluble inks.

F. Presentation

Student should matt his print in a professional manner and submit it for group discussion. Students may use originality, design (elements and principles), technique and quality of print as criteria for discussion.

G. Display of prints by students

H. Evaluation by the teacher

VIII. RESOURCES FOR THE TEACHER

A. Books

1. Auvil, Kenneth W. Serigraphy. Englewood Cliffs, New Jersey: Prentice-Hall, 1965.

2. Biegeleisen, Jacob Israel. The Complete Book of Silk Screen Printing. New York: Dover Publications.

3. Biegeleisen, Jacob Israel and Cohn, May Arthur. Silk Screen Techniques. New York: Dover Publications, 1958.

4. Carr, Francis. A Guide to Screen Process Printing. New York: Pitman, 1962, ©1961.

5. Chieffo, Clifford T. Silk Screen as a Fine Art. New York: Reinhold, 1967.

6. Eisenberg, James and Kafka, Francis J. Silk Screen Printing. Bloomington, Ill.: McKnight and McKnight, 1957.

7. Kinsey, Anthony. Introducing Screen Printing. New York: Watson-Guptill, London: Batsford, 1967.

8. Kosloff, Albert. The Art and Craft of Silk Process Printing. Milwaukee: Bruce, 1960.

9. Kosloff, Albert. Elementary Silk Screen Printing. Chicago: Modern Franklin Co., 1964.

10. Kosloff, Albert. Screen Printing Electrical Circuits. Cincinnati: Signs of the Times Publishing Co., 1968.

11. Kosloff, Albert. Photographic Screen Process Printing. Cincinnati: Signs of the Times Publishing Co., 1962.

12. Kosloff, Albert. Textile Screen Printing. Cincinnati: Signs of the Times Publishing Co., 1966.

B. Film Strips

1. Elements of Art. Curriculum Materials Corp. 1951. 4 filmstrips. Lines, Shapes, Solid Shapes, More Shapes.

2. Art of Seeing. Warren Scholoat Productions. 6 filmstrips, 6 records and guides.

   a. How to Use Your Eyes, Part 1

   b. How to Use Your Eyes, Part 2

   c. Color

   d. Lines

   e. Shapes

   f. Space

3. Silk Screen Printing. Imperial Film Company. 1 filmstrip.

C. Motion pictures

1. Basic Reproduction Processes in the Graphic Arts. Graphic Arts Films, Inc., 1963. 25 min. color.

2. How to Make a Stencil Print. BFA Educational Media. 12 min. color.

3. Silk Screen Fundamentals. BFA Educational Media. 14 min. color.

4. Silk Screen Techniques. BFA Educational Media. 14 min. color.

5. Silk Screen Printing. Kapit: LIB Films. 18 min. B & W.

6. Silk Screen. ACI: Newenhouse. 14 min. color.

7. Silk Screen Textile Printing. Bailey Film Associates. 1952. 11 min. color.

IX. RESOURCES FOR THE PUPILS

A. Books

1. Auvil, Kenneth W. Serigraphy. Englewood Cliffs, New Jersey: Prentice-Hall, 1965.

2. Biegeleisen, Jacob Israel. The Complete Book of Silk Screen Printing. New York: Dover Publications.

3. Biegeleisen, Jacob Israel and Cohn, May Arthur. Silk Screen Techniques. New York: Dover Publications, 1958.

4. Carr, Francis. A Guide to Screen Process Printing. New York: Pitman, 1962, ©1961.

5. Chieffo, Clifford T. Silk Screen as a Fine Art. New York: Reinhold, 1967.

6. Eisenberg, James and Kafka, Francis J. Silk Screen Printing. Bloomington, Ill.: McKnight and McKnight, 1957.

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11. Kosloff, Albert. Photographic Screen Process Printing. Cincinnati: Signs of the Times Publishing Co., 1962.

12. Kosloff, Albert. Textile Screen Printing. Cincinnati: Signs of the Times Publishing Co., 1966.

B. Places of interest

1. Galleries and museums

   Check the entertainment section of the paper or the phone book.

2. Sign companies

   Listed in the yellow pages of the phone book under Signs or Silk Screen Processing

3. Textile printers

   Listed in the yellow pages of the phone book

4. Colleges and universities

   Check school catalog

5. Display companies

   Listed in the yellow pages of the phone book under Display Designers and Producers.

6. Public Library

   Check in "Subject" card catalog

7. Printers

   Also see the yellow pages of the phone book (same listing as number 2.)

X. SUGGESTIONS FOR THE TEACHER

A. Supply companies

Catalogs of silk screen supply companies have invaluable amounts of information. They may be found in the yellow pages of the phone book under Silk Screen Processing Equipment and Supplies.

B. Screen

1. Usually the finer the mesh of the fabric, the more detail can be obtained.

2. Size of mesh refers to the space between the threads of a woven material.

3. Halftones, of course, require a fine mesh screen. Fine mesh should also be used for tusche or glue stencils.

4. Large patterns with little detail can be used with a larger mesh screen.

5. Types of inks, paints and material to be printed on also dictate the size of the mesh.

6. Silk may be attached to the frame with staples, tacks or rope method.

C. Frame

1. Be sure to choose straight wood, free of any imperfections, for constructing the frame.

2. Practically every book listed in references has a detailed description of frame making. It would be wise to consult more than one book since frame directions will vary slightly. In this way, a frame can be chosen to fit a particular purpose or preference.

3. A frame attached to its base by push pin hinges is very advantageous. This type of hinge enables a student to remove frame and attach another frame with the same fixtures--very helpful when doing multiple printings.

4. Corners and edges of the wooden frame should be sanded smooth to protect the silk screen from tearing.

D. Solvents

Materials	Solvents
1. Acrylic emulsion (paint)	Alcohol
2. Art maskoid	Natural rubber
3. Asphaltium	Mineral spirits
4. Asphaltium pencil	Mineral spirits
5. Cornstarch solution	Water
6. Finger paint	Water
7. Glue	Hot water
8. Gum arabic	Warm water
9. Lacquer block oat	Lacquer thinner or acetone
10. Lacquer film	Lacquer thinner or acetone
11. Lacquer (oil)	Mineral spirits
12. Litho crayon pencil	Mineral spirits
13. Litho grease pencil	Mineral spirits
14. Paraffin	Mineral spirits
15. Polyvinyl acetate	Alcohol
16. Poster paint	Water
17. Shellac	Shellac thinner
18. Silk screen poster colors	Mineral spirits
19. Textile paints	Mineral spirits
20. Tusche (hardened)	Mineral spirits or kerosene

Materials	Solvents
21. Tusche (liquid form)	Water
22. Water color paint	Water
23. Water soluble filler	Water

E. Processing companies

A large selection of companies specializing in silk screen printing may be found in the yellow pages of the phone book under Signs and more specifically under Silk Screen Processing.

XI. BIBLIOGRAPHY

Auvil, Kenneth W. Serigraphy. Englewood Cliffs, New Jersey: Prentice-Hall, 1965.

Chieffo, Clifford T. Silk Screen as a Fine Art. New York: Reinhold, 1967.

Kinsey, Anthony. Introducing Screen Printing. New York: Watson-Guptill, London: Batsford, 1967.

Kosloff, Albert. Elementary Silk Screen Printing. Chicago: Modern Franklin Publishing Co., 1964.

Kosloff, Albert. Textile Screen Printing. Cincinnati: Signs of the Times Publishing Co., 1966.